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Ulla von Brand- enburg



Clouds dissolve in water,
(*Wolken lösen sich in Wasser*)
Porubsky Halle
Free entry

with

Stéphane Béna Hanly
Simon Boudvin
Regina de Miguel
Mikala Dwyer
Geoffrey Farmer
Harun Farocki
Sam Keogh
Lonnie van Brummelen
& Siebren de Haan

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TESSA
GIBLIN

Clouds dissolve in water,

(*Wolken lösen sich in Wasser*): Floorplan

Edited by: Tessa Giblin and steirischer herbst

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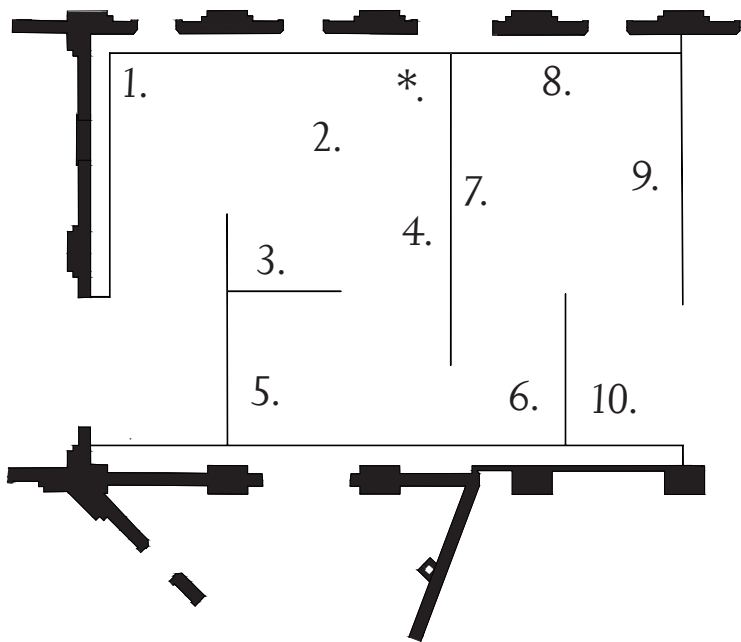
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Nightline sponsor Holding Graz

Ulla von Brandenburg's *Clouds dissolve in water* is made of three demarcated spaces: the theatre; the exhibition; with the final space conceived as just a space. Open to the community of Leoben, it will house a variety of events during the steirischer herbst festival: poetry slams, the herbst conference, clothes-swaps and other impromptu events. Although entirely abstract, this final room recalls baroque illusionistic painting in its curved wall and extended field of blue, an outside brought inside. It could be used for ceremonies, talks, theatre, a speaker's corner, a stage. It is a meditation space, an empty space, a space in which you are invited to rest or to peer into the sky.

Installed in the central exhibition area are elements of the artworks that make up *Hall of Half-Life*, which is on show in the GrazMuseum until January 11, 2016. Many of the artists have contributed elements of their installation works or, in some cases, altogether newly formed work.



1. Mikala Dwyer

St Jude's Leftovers (YOUR THOUGHTS IN LIGHTS)

(element), 2015

Elements from installation including acrylic on canvas and sculpture

Commissioned by steirischer herbst 2015 (Mikala Dwyer has also created a new work for the Radwerk III tower in Vordernberg, until 18 October)

The costumes made for the Porubsky Halle have been designed for the friends of Negirvan Sarik and Mohammad Haci, individuals who have worked with Mikala Dwyer in GrazMuseum and Vordernberg to translate words about 'colour' from English

to German, and then to Kurdish. They then interpret those colours, to describe something inherently visual through language, thereby revealing the values, associations or poetics used to create an image in the mind through language. These texts are vividly displayed on Radwerk III in Vordernberg, atop a remarkable iron-industry stone 'meteorite', and here in Porubsky Halle Mikala Dwyer evokes the stone again, creating a performance ritual that transfigures her, and her new friends, into stone.

2. Stéphane Béna Hanly

Length of a Legacy
(Thomas Midgely), 2015

Unfired clay, objects,
water tank, water
Commissioned by
steirischer herbst
2015 and Project Arts
Centre and supported
by Culture Ireland

Thomas Midgely is
a man whose face
and name are not
recognised widely,
but who is said to be
the single organism
in the history of the
planet who has had
the greatest impact
on the atmosphere.
The inventor of
chlorofluorocarbons
for the refrigeration
industry, it wasn't
until after Midgely's
death that Paul
Crutzen (Nobel
Prize-winning chemist
who coined the term
the Anthropocene)

discovered that his
CFCs were destroying
the ozone layer.
Stéphane Béné Hanly
sculpts Midgely's
memorial bust in clay,
submerges him in
water, and throughout
the steirischer herbst
festival lets him
disintegrate into
an unpredictable
landscape.

3. Lonnie van Brummelen
& Siebren de Haan
The Social Lives of a Tree
(element), 2015
Element from
installation
Commissioned by
steirischer herbst
2015 and supported
by Mondriaan Fund
and Kibii Foundation,
Surinam

'In recent years, some Latin American countries have adopted new political constitutions, in which Pachamama (Mother Earth) was recognised as a nonhuman person with rights of her own. These constitutions, which give fundamental rights to entities such as rock formations, vegetation and bodies of water, are based on the communal views of indigenous populations of the Amazonian rainforest. When these forest people speak of 'community', they are referring both to its human and its nonhuman constituents.'

(van Brummelen
& de Haan,
2015)

Lonnie van Brummelen
& Siebren de
Haan's new film
on display in the
GrazMuseum shows
the transformation of
a tree, a nonhuman
citizen from the
rainforest community
in Surinam, into a
museum bench in the
shape of a turtle. While
working through the
material transformation
of the object, they
also work through the
ethics of exportation,
and ultimately decide
to donate their turtle
bench to the local
museum in Surinam.
Included in this
exhibition is the cast
of the turtle bench,
made by the artists
in order to create a
replica for installation
in the GrazMuseum.

Constantly evolving their work in relation to their experiences and encounters while producing it, the artists' path can be just as revealing as the items we encounter on completion.

4. Simon Boudvin

Concave 01 (Ribecourt),

2005

75 x 95cm

Multi-exposure photograph of subterranean caves

Co-produced by steirischer herbst 2015 and Project Arts Centre

Deep beneath the earth are voids left over from mining and excavations. Boudvin enters these subterranean

chambers with the intention to reveal them, to document those unseen, perhaps unimaginable places. Laying single rows of fluorescent tubes on the ground, and powering them with a generator, the artist makes multiple exposures of a single film, shifting the fluorescent tubes around until the whole space is exposed, before flipping the image upside down. It's a magic image – appearing at first encounter to be something other than it is.

5. Ulla von Brandenburg

Sink Down Mountain, Raise

Up Valley, 2015

Super 16mm film,

b&w, sound, 18 min
Produced by kim?
Contemporary Art
Centre, Riga, Latvia

Projected onto the coloured walls of von Brandenburg's exhibition environment is the artist's new film, *Sink Down Mountain, Raise Up Valley*. It is derived from an episode from a retreat of the Saint-Simonians commune—a French political and social movement of the first half of the 19th century. Inspired by the ideas of a utopian socialist, the founder of sociology and a prescient 'madman' (Claude Henri de Rouvroy), it follows the Saint Simonian ideology of a future society based on the

spirit of science and industry, where each individual would find fulfilment through the exercise of his or her productive powers in a hierarchical society that is overseen by technocrats. *Sink Down Mountain, Raise Up Valley* is a tune from the 1830's folk song regionally linked to Talabot, one of the Saint Simonian monks, an encounter to come. The vocabulary of the piece is deliberately incomplete and at times hidden in meaning. Unknown or repeating itself, it gives as much or as little away as to always keep it a secret in the society that surrounds it. (Text adapted from Zane Onckule)

6. Geoffrey Farmer

When Sweeping With Your Cosmic Broom, Sweep Us Out Of Our Mouldy Ruts (element), 2015
Element from installation
Commissioned by steirischer herbst 2015

Geoffrey Farmer has begun a large collection of brooms in his installation in the GrazMuseum, and has elected a single piece for installation within *Clouds dissolve in water*. A ubiquitous object, present alongside human history, the humble broom is being conceived as a conduit for stories, design, materials, and form. His selection of 71 identical brooms in the GrazMuseum is entitled *71 Brooms*

That Will Never Walk In Austria, 2015, while the single broom installed here is died blue in accordance with Ulla von Brandenburg's installation. As Geoffrey Farmer writes, 'beginnings then become endings and endings become beginnings, and sweeping up is the only opportunity to begin again.'

7. Regina de Miguel

The last term that touches the sight (ISOLATION) (EINSAMKEIT), 2010–15
Digital drawing
Co-produced by steirischer herbst 2015 and Project Arts Centre

Regina de Miguel presents an image composite — one part photograph of iceberg, one part statistical graph drawn from data of therapy sessions dealing with despair, anxiety, depression, and isolation. Layered on top of each other, one image derives from the dawn of photography, the other from the algorithmic present and future. Evoked as an image of isolation or anxiety during therapy sessions, the iceberg also has a new depth of terror in the age of the Anthropocene. What today could be more terrifying than an enormous iceberg floating in waters it should not be in?

8. Mikala Dwyer

St Jude's Leftovers (YOUR THOUGHTS IN LIGHTS) (element), 2015
Acrylic on canvas
Commissioned by steirischer herbst 2015 (Mikala Dwyer has also created a new work for the Radwerk III tower in Vordernberg, until 18 October)

Mikala Dwyer's loosely hung painting is from a series that hangs in the GrazMuseum, and derives from the drawings of WB Yeats that pertain to his occult interests, which have developed into the hard-edged abstraction we see before us today. Dwyer has designed the painting as an interlocking pattern,

trying to create and breach boundaries of colour and shape. She describes a 'visual shuddering' that occurs in the presence of these works, wrong combinations that pulse against any excessive containment.

9. Harun Farocki

Transmission

(Übertragung), 2007
Single channel
installation, DigiBeta,
colour, 43'

Harun Farocki's moving study of monuments and memorials around the world focuses on people and the intensity of their relationship to these objects, places and even dates. Memorials are both holders of memory and

convenient depositories of memory, perhaps giving us the liberty to move beyond the event memorialised. Harun Farocki takes us deep into the relationship between the person and the object, where we witness intense transactions of meaning between the animate and inanimate – the kind of transmission that contemporary art aspires to at its core.

10. Sam Keogh

Four fold (element),
2015

Element from mixed
media installation
Produced by steirischer
herbst 2015 and
supported by Culture
Ireland

The bog bodies
that are held in
museums around the

world are naturally preserved human cadavers, sometimes up to 6,000 years old. Surrounded by speculation, these types of specimens are also subjected to intensive study which, in the example of the British Museum where Keogh encountered the Gebellien Man, can result in interactive media displays in which the representation of the object becomes more of a draw card to spectators than the object itself. This piece in Porubsky Halle is an element of his immersive installation in the GrazMuseum, acting as a sign post, a marker erected with the materials of his sculptures, and a flag-

like flap made from the surface of the image of one of those bodies.

- *. *Core Samples*
On loan from the
Natural History
Museum of Graz

Ulla von Brandenburg

Clouds dissolve in water

(*Wolken lösen sich in Wasser*), 2015

Site specific installation

Commissioned by steirischer herbst 2015

“...Let us go up before those clouds dissolve in water, and the wind is let loose!” ...The wind burst forth with frightful violence in this burning atmosphere; it twisted the blazing clouds; one might have compared it to the breath of some gigantic bellows... Then they enjoyed one of the grandest spectacles that Nature can offer to the gaze of man. Below them, the tempest; above them, the starry firmament, tranquil, mute, impassable, with the moon projecting her peaceful rays over these angry clouds.

(Jules Verne, *Five Weeks in a Balloon*)

Beatrix Ruff has described the work of von Brandenburg as a ‘nested continuum of experiential spaces’. *Clouds dissolve in water* is precisely this, with the artist pulling the spectator through the different stages of her work, revealing encounters and layers within each space that multiply their purpose and deepen the overall experience. In the way that John Dewey thinks about undergoing an experience, this work has been conceived as a total work. Yet it can

also be split into its component parts. Each with their own kind of aesthetic threshold, these differently articulated spaces point to the inherent collective imaginary and social behaviour that sites of culture embody. The artist places us in familiar, contrasting contexts, while refusing to comply with their most archetypal rules. We find ourselves passing through the theatre, but backstage. In place of the white conventional exhibition cube we encounter a decorated series of tight passageways. Rather than suspending our disbelief in the blackout room of a cinema, we are bathed in the light and colour of another painted room, alert to its other potentials and ability to transcend its own conventions. It is a work that crosses those different cultural spaces of encounter, and bleeds the quality of one into the other.

Clouds dissolve in water is suffused by the tension inherent in the Jules Verne passage from which its title is drawn. Knowing and unknowing, complete and incomplete, the fourth wall is open and the theatre is waiting for those who might desire to commandeer its stage.

EVENTS:

Der Nino aus Wien /
Natalie Ofenböck
Sunday 27/09

Modezirkus
Sunday 04/10,
Sunday 11/10

&
Saturday 17/10

Márcio Carvalho
Here After There
Friday 09/10

Ideenschmiede
Saturday 10/10

Future Perfect
Sunday 11/10

Retrokino
Solaris
Friday 16/10

Dead or Alive Poetry Slam
Saturday 17/10

Rotozaza / Ant Hampton /
Silvia Mercuriali
Etiquette
Sunday 27/09,
Friday 09/10,
Saturday 10/10,
Sunday 11/10,
Friday 16/10

&
Saturday 17/10

Fourdummies
Flash Forward
Sunday 27/09

&
Saturday 10/10